

FARreports

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May 1987

incorporating Stolen Art Alert



Renoir, Bouquet of Anemones in a Green Vase, stolen from Wildenstein & Co. Inc. in London by a smash and grab thief in April of this year, no. 316.

IFARreports
incorporating *Stolen Art Alert*

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Gainsborough's Lady Sheffield and Two Copies

Copy of Thomas Gainsborough's portrait, *Lady Sophia Charlotte Sheffield*, has been identified through IFAR's Authentication Service. It has been in a private U.S. collection since 1952 and was submitted to IFAR with the hope of verifying its attribution to Gainsborough.

For an expert opinion, IFAR contacted John Hayes, a Gainsborough scholar and Director of the National Portrait Gallery in London. Dr. Hayes has written extensively on Gainsborough, including major works on the artist's prints, paintings and drawings. After examining a color transparency of the questioned portrait, Dr. Hayes stated that the work was not by Gainsborough. He explained that the "modelling of the head is a little too precise and the handling of the costume and background rather too coarse for the picture to be considered as a genuine Gainsborough, and I imagine it must be a copy of uncertain date." The copy, while a competent one, lacks the shimmering highlights on Lady Sheffield's dress, strong contrasts of dark and light and attention to details that mark the original.

Dr. Hayes knows of only two copies of the work. One, 91.4 x 71.1 cm., was owned by the Brooklyn Museum (it was deaccessioned in 1951). The other, 68.6 x 45.7 cm., is presumably the work in question, was in the Rodolphe Kann collection in 1901 at which time it was considered an original portrait by Gainsborough. It subsequently passed through the hands of Duveen, Charles Cochran, Esq., at the Howard Young Galleries of New York, from whom IFAR's client bought the portrait in 1952. An engraving of this painting, made by J. Chauvet, was illustrated in the *Gazette des Beaux-Arts* and the caption identified it as a work by Thomas Gainsborough in the Rodolphe Kann collection.¹

Dr. Hayes explained that the original Gainsborough portrait of Lady Sheffield, painted in 1785-86 and housed at Waddesdon Manor, is now part of the National Trust of England. Ferdinand de Rothschild, who built Waddesdon (1874-89) and owned the painting, bequeathed the estate to his sister, Alice de Rothschild in 1898. When she died in 1922, she left the property to her grand-nephew, James de Rothschild, who died in 1957. He left the property and its significant art collection to the National Trust.

Virgilia Heimsath Pancoast

Emile Michel, "La Galerie de M. Rodolphe Kann," *Gazette des Beaux-Arts*, (June 1911):494.



Copy of Thomas Gainsborough's portrait, Lady Sophia Charlotte Sheffield, examined by IFAR.



Photograph courtesy of Phaidon Press Ltd., Oxford.

Original portrait by Thomas Gainsborough, Lady Sophia Charlotte Sheffield, owned by the National Trust, Waddesdon Manor, Buckinghamshire, England.

Art Specialist at Customs to Retire

When Senior Special Agent Charles Koczka retires from U.S. Customs in July, chances are the art smugglers will rejoice. He is the first and only agent assigned to investigate art theft and smuggling, a position he suggested in 1973 when Customs was pursuing new areas of investigation. In his twenty years on the job, Charlie Koczka has carved out a niche for himself and become well known in the field, to those on both sides of the law. Although his assignment is part-time, this does not reflect a scarcity of cases. Instead, art theft is not a priority in law enforcement, in part because society does not view it as a serious crime. Other areas are given higher priority, including child pornography, an area also investigated by S.S.A. Koczka.

Quoting from the Bible, Charlie Koczka says he believes that "Thou shalt not steal" is still a valid commandment." He is sensitive to the history of other countries, arguing that it is important for archeologists to uncover artifacts in their archeological context, instead of finding them on the open market, as a result of grave robbing. In addition, he believes that it is "morally correct to reunite the owner with his stolen art."

While Charlie Koczka agrees that too few criminals have been arrested, he says "sometimes we have to be satisfied with just the recovery of art since that is always the first goal." He has recovered a number of important works of art in his fourteen years of art investigations and credits this success to a good rapport with his informants, although he quickly admits that "some are not on the waiting list for canonization."

S.S.A. Koczka seems made to order for the job. He has an acute sense of what is right and wrong, and firmly believes that no one is above the law. One of his most interesting cases involved the arrest of a Vatican priest. For someone who once studied to become a priest (but left after a year) and is a devout Catholic, this could have been a difficult decision. Yet when questioned, S.S.A. Koczka says, "I would arrest the Pope if I had to."

In 1980 S.S.A. Koczka was approached for advice by Peter Watson, a journalist with the *Sunday Times* of London, who was writing a book on the illegal art trade. Mr. Watson went undercover, posing as an agent for a collector who was willing to buy stolen art. His goal was to recover Caravaggio's *Nativity*, stolen in 1969 from the Oratory of San Lorenzo, Palermo, Sicily. The search for this picture was later the subject of his book, *The Caravaggio Conspiracy*. Mr. Watson wrote of a scheduled rendezvous with men in possession of the picture, but on the day before he was to meet them, there was a devastating earthquake in southern Italy (24 November 1980). Unable to recover the

continued on p. 4, col. 1

continued from p. 3

Caravaggio, Mr. Watson used his underground contacts and collaborated with U.S. Customs to recover two other works of art, *St. John the Baptist as a Young Man*, from the School of Andrea del Sarto and *Portrait of a Woman*, attributed to Agnolo Bronzino, both stolen in Italy from unrelated thefts. Mr. Watson paid his U.S. contacts \$66,000 for the two stolen paintings which were smuggled into the U.S. by a courier who turned out to be a Vatican priest. In addition, Mr. Watson agreed to pay the priest \$8,000 for his role in the transaction.

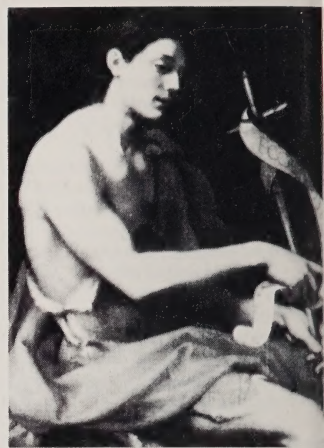
In March 1982, S.S.A. Koczka arrested three men in a New York hotel room for conspiracy to receive stolen property. In addition, a priest was arrested for smuggling and the transportation of stolen property, but his arrest was more difficult, since he was working at the Vatican Mission to the United Nations, which is considered foreign territory. S.S.A. Koczka told IFAR that he handled the arrest discreetly, by breaking the news to the priest in a private office and escorting him from the building without handcuffs, foregoing a normal arrest procedure. Father Lorenzo Zorza, an Italian national and a naturalized U.S. citizen, had been in Italy for his father's funeral when he picked up the two stolen paintings and subsequently smuggled them out of the country. As a devout Catholic, S.S.A. Koczka says he had no problems doing his duty by arresting Father Zorza, although his parish priest has not spoken to him since. All four defendants in the case pleaded guilty, the ring leader spent three months in jail and the others, including the priest, were released on probation.

Charlie Koczka becomes most passionate when speaking about the protection of cultural property. He has been one of the most vocal advocates of the UNESCO Convention and last year, along with IFAR and others, he spoke out against New York State and federal legislation which sought to establish a statute of limitations on suits to recover stolen property (see *IFARreports*, Jul./Aug. '86, vol. 7, nos. 5/6, pp. 3-4). S.S.A. Koczka believes that "when an art collector, dealer, or museum seeks passage of legislation which would limit the possibility of a victim of archeological or ethnographic plunder from legally obtaining a return of its property, that such a law, if passed, would crystallize all the negative propaganda that much of the world has of the U.S. related to greed, and we would become a warehouse for stolen and illegally exported patrimony of foreign nations. Since New York is the art capital of the world it is natural that the U.S. should be a leader and respect the cultural patrimony of others."

Charlie Koczka warns that, "if the art community doesn't clean up its act, legislation



Attributed to Agnolo Bronzino, Portrait of a Woman, recovered by S.S.A. Koczka.



School of Andrea del Sarto, St. John the Baptist as a Young Man, recovered by S.S.A. Koczka.



photo courtesy of U.S. Customs

S.S.A. Charles Koczka, surrounded by his work in a small office at U.S. Customs. His colleagues have declared his desk a disaster area.

Dispute Between Cleveland and the Louvre Resolved

coming." He says, "Art is a business, so it could be consistent with good business practices. All purchasers of art should do their own title search, just like real estate, to verify possession and clear title." S.S.A. Koczka advises museums and collectors as follows: "Purchasers of art should verify that an item is with the permission of the host country, that it entered this country legally and that all other legal requirements were followed."

Dealers and collectors often argue that if they do not buy it (cultural property), others will. To this, S.S.A. Koczka replies, "this is still wrong... if a gold chain that has just been ripped from a person's neck is still warm, would you buy it? If you do, you become an accessory to the crime."

Another frequent argument is that the art world is too poor to properly care for its cultural property and that many government officials in those countries are corrupt. While Charlie Koczka acknowledges that this may be true, he says "that still doesn't make it right." "It's like drugs," he says, "who would buy copies if there was no market for heroin? Likewise, who would dig up cultural property they couldn't sell it?"

Others argue that grave robbing is the only way for some people to earn a living in the third world. However, Charlie Koczka points out that grave robbing has not done away with poverty. He says that "a person has no choice of earning money legitimately or illegitimately," however he recognizes that if a person's family is starving, he may go over the bounds of legality. Yet, Charlie Koczka believes that "regardless of corruption in the third world, the U.S., as an ultimate purchaser of art, is in a strong position to communicate a message and that the proper posture is to legally obtain clear title to the art we buy. A reputable dealer should always be able to provide warranty title for a work of art so that the collector does not receive any law enforcement surprises."

Yet dealers often insist they cannot reveal their sources. To this, Charlie Koczka answers, "tomorrow I have two new children, one Central and one Indian, and I tell you I cannot reveal the source, what do you think? C when someone is apprehended for possession of narcotics and he says that he cannot reveal his source, maybe incarceration will change his mind."

S.S.A. Koczka enjoys being part of the solution (not the problem) and identifies more with the victims than the defendants.

Although art smuggling does not get the attention it deserves, according to S.S.A. Koczka, recent attention in the media helps to identify the problem and therefore ultimately assist in the solution. As for his "retirement" plans, he is still young and currently looking for employment in a related field.

A six-year dispute between the Cleveland Museum of Art and the Directors of the Museums of France (including the Louvre) was recently resolved. In March of this year, the Cleveland Museum of Art announced that it had agreed to lend to the Louvre, over the next twenty-five years, a picture by Nicolas Poussin, *Holy Family on the Steps*. This agreement also ended proceedings which had been pending against Dr. Sherman E. Lee, former director of the Cleveland Museum. Dr. Lee was director of the museum when the Poussin was acquired and he was later named in an "international arrest warrant" by a French judge in 1984.

A dispute arose in 1981 when Dr. Lee acquired the Poussin for the museum. The picture left France without an export license, which is required under French law, although Dr. Lee contended that this was not necessary. French law states that works of art worth over a certain amount must be submitted to the Louvre for evaluation prior to export. Curators then determine whether an export license should be issued or whether the work should remain in France as part of the nation's cultural heritage. If an export permit is granted, it is issued jointly by the customs service of the Ministry of France and the Ministry of Culture. According to an article in *ARTnews*, Dr. Lee obtained extensive legal advice on the complexities of French law and was convinced the *Holy Family* "could not have been refused an export license by French authorities even if one had been applied for because the painting had been properly declared when it was imported into France in 1909 or 1910 by a French dealer who had bought it. . . in England. However, Lee does not go so far as to claim that the painting never needed a license in the first place."¹

Poussin's *Holy Family* was taken from France by Philippe Bertin-Mouroit, who imported the picture into this country illegally. When Mr. Bertin-Mouroit declared the picture to U.S. Customs at Kennedy International Airport on 11 January 1981, he described the picture as having "0" value (he reportedly sold the picture for a little over \$2 million). Senior Special Agent Charles Koczka of U.S. Customs told IFAR that the picture had been cut from its frame and was packed on the bottom of Mr. Bertin-Mouroit's suitcase. S.S.A. Koczka obtained an arrest warrant for Mr. Bertin-Mouroit, but the case was later dropped by the U.S. Attorney's office.

Since 1984, the Cleveland Museum and authorities for the Museums of France have been trying to settle the dispute. On 27 March 1987, the Cleveland Museum announced that it had reached an accord and agreed to lend Poussin's *Holy Family* to the Louvre for "exhibitions of varying lengths" and the first loan would be from 1 May 1987 to 30 April 1990.



Nicolas Poussin, *Holy Family on the Steps*, the subject of a dispute recently resolved between the Cleveland Museum of Art and the Museums of France. Photo courtesy of the Cleveland Museum of Art, Purchase, Leonard C. Hanna Jr. Bequest, 81.18.

However, this agreement will not resolve another controversy regarding this painting. Since 1914, scholars have disputed the attribution of two pictures with the same subject, *Holy Family on the Steps*. Both works have been attributed to Poussin, the above mentioned one owned by the Cleveland Museum of Art and a second picture now in the National Gallery of Art in Washington, D.C. In 1914, two well respected scholars conferred authenticity on these two different pictures. Otto Grautoff declared the one now in the National Gallery to be the original and the one now in Cleveland to be a copy. Walter Friedlaender conferred authenticity on Cleveland's picture. However, Dr. Friedlaender changed his mind several times. In 1939 he called the Cleveland version a copy, but in 1964 he wrote that both versions were equally qualified. A recent study by a Cleveland Museum curator on the two versions included opinions by several scholars who regarded both pictures as equal in quality.² This article argues that, based on an x-ray examination of the Cleveland picture, the painting continues where a preparatory drawing by Poussin (now housed in the Louvre) left off. Pentimenti show that the artist began with an architectural background related to the Louvre drawing.

L.S.P.

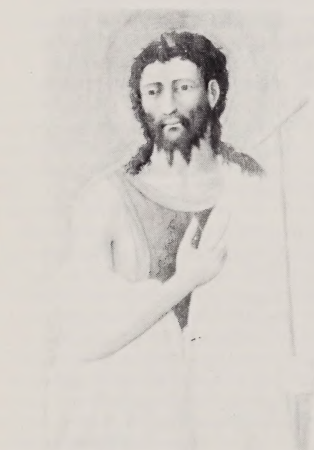
1. Lisbet Nilsson, "Poussin's *Holy Family* Feud," *ARTnews* 81, no. 2 (February 1982):81.

2. An article in the *Burlington Magazine* lists all relevant bibliography: Ann Tzeuschler Lurie, "Poussin's *Holy Family on the Steps* in The Cleveland Museum of Art: new evidence from radiography," *Burlington Magazine* CXXIV, no. 956 (November 1982):664.

Italian Painting Stolen in World War II Surfaces

In 1944, a group of paintings was stolen from the Federico Mason Perkins Collection, of Assisi, Italy. Prior to the theft, the pictures had been removed from the museum for safekeeping at Lastra a Signa, near Florence.¹ One of the pictures stolen in the 1944 theft, *St. John the Baptist*, attributed to the Master of the Osservanza, recently surfaced at auction in London, where it was to be sold at Sotheby's Old Master Paintings sale on 8 April 1987. A spokesperson for Sotheby's told IFAR that when the auction house learned the picture had been stolen in 1944, it was immediately withdrawn from sale. Lawyers for Sotheby's are working with Interpol to determine ownership. A scholar alerted IFAR to the sale. After being notified by IFAR, Interpol, Washington, and U.S. Customs alerted police in London and Italy. The auction house was also notified about the theft by a number of concerned experts in the field.

1. Giuseppe Palumbo, *Collezione Federico Mason Perkins* (Assisi: Sacro Convento di S. Francesco, 1973), fig. 73.



Attributed to the Master of the Osservanza, *St. John the Baptist* was stolen from Italy in 1944 and recently surfaced at auction in London.

William O'Boyle Indicted for Insurance Fraud

The Manhattan District Attorney's office announced the indictment of William O'Boyle on 19 March 1987. Mr. O'Boyle is accused of insurance fraud in excess of \$1.8 million. In October 1981, Mr. O'Boyle reported the theft of thirty-seven pre-Columbian figurines from his New York office (see *Stolen Art Alert*, Nov. '81, vol. 2, no. 9, *81.374.1-37). The indictment charges that Mr. O'Boyle "falsely claimed to have lost property."

The pre-Columbian objects had been appraised by James Silberman and were insured for \$1,811,000 prior to the theft. The insurance company, Chubb & Son Inc., paid the \$1.8 million policy but shortly afterwards, all thirty-seven pieces were recovered from a locker in Grand Central Station in March 1982. After the recovery, the insurance company offered the art to Mr. O'Boyle who refused to buy it back. A spokesperson for Chubb & Son told IFAR they cannot comment on the case since they have a pending lawsuit against Mr. Silberman.

Mr. O'Boyle pleaded not guilty to charges of insurance fraud and a trial is expected to begin in federal court this fall.

Still Missing

A black-figure lekythos, by the Amasis Painter was stolen in 1982 from the Kerameikos Museum, Athens. Dating from the 6th century B.C., the vase depicts Dionysus and Komastis between two youths holding spears. The lekythos is still missing and anyone with information on its whereabouts is kindly asked to contact IFAR.



Amasis Painter. Black-figure Lekythos, c. 550 B.C. Ceramic. Ht. 24.0 cm. Ref: J. D. Beazley, *Attic Black-figure Vase-painters* (Oxford University Press: 1956) 153, no. 61, *84.201 Athens, Greece. Sept. '82. (*Stolen Art Alert*, Nov. '84, vol. 5, no. 9, p. 12, no. 1971.)

Correction

The following picture was published on its side in the December issue of *IFARreports* (Dec. '86, vol. 7, no. 10, p. 16, no. 1481). It is re-published here in its correct position.



Odilon Redon (French, 1840-1916). *Bouquet*. Oil on canvas. *86.607.8. Paris, France. 1986.



Amasis Painter. Black-figure Lekythos, still missing.

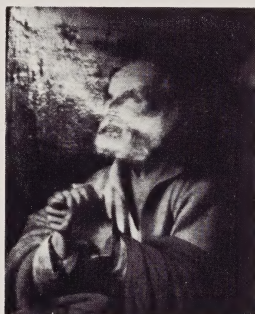
pictures illustrated below were recovered
 by police in New York in February of this
 year. In addition to the art, police recovered a
 book containing autographs of prominent
 people from the Civil War period, including
 Abraham Lincoln. The book was compiled
 during the Civil War to raise money for the
 Union. Anyone with information on the
 whereabouts of this book or the following
 pictures is asked to contact IFAR.



After Peter Paul Rubens, *Atalanta and
 Meleager*, oil on panel.



Renoir, *Untitled*, gouache.



Saint Praying, oil on canvas.



Annunciation, 17th century, oil on panel.

Paintings

DU BOIS, Guy Pène (American, 1884-1958).
Wrestlers, Staten Island. Oil on panel.
 32.4 x 21.9 cm. (IFARreports, Oct./Nov.
 '85, vol. 6, nos. 8/9, p. 20, no. 1104,
 *85,592.)

Prints, Drawings

LAURENCIN, Marie (French, 1883-1956).
Head of a Woman. Pencil and colored
 pencil. 23.5 x 16.5 cm. (IFARreports, Dec.
 '86, vol. 7, no. 10, p. 22, no. 1546,
 *86,593.)

Sculpture

Spanish, 12th century. *Virgin and Child*.
 Granite. 87.0 x 42.0 x 23.0 cm. (Stolen
 Art Alert, Sept. '80, vol. 1, no. 9, p. 6,
 no. 46, *80,231.)

Decorative Arts

Enamels

French, 13th century. *Reliquary, The
 Martyrdom of St. Thomas à Becket*. Wood,
 with enameled and gilded copper. 13.5 x
 10.5 x 7.0 cm. (Stolen Art Alert, Oct. '81,
 vol. 2, no. 8, p. 9, no. 60, *81,260.)

In Memoriam

Esteemed member of IFAR's
 Advisory Council

LLOYD GOODRICH

1897-1987

Scholar, connoisseur and champion of
 American painting

Recently Reported Theft

Police in Rome report the recent theft of a Roman sarcophagus, believed to still be in Rome. It is being offered for sale abroad and may also be offered here in this country. In order to facilitate a sale, the thieves may cut the sarcophagus into three separate parts, and in the illustrations below IFAR is suggesting where those breaks may occur.

According to Richard Brilliant, professor of art history and archeology at Columbia University, the sarcophagus, formerly in the Villa Taverna, Frascati, dates from the late second century A.D. It is a general's sarcophagus depicting scenes from his life (*87.139).



Roman sarcophagus, recently stolen.



Central scene of sacrifice.



Right portion of the sarcophagus showing the dextrarum junctio or marriage scene.

Stolen Art Alert

In cooperation with the art community, insurance companies, police, the FBI, and Interpol

Hopewell, New Jersey

An important collection of American 19th-century furniture and folk art was recently stolen from a collector in Hopewell (nos. 417-22). The most important piece is a Schwaben Creek four-drawer decorated chest, dated 1831, which is well known to dealers and connoisseurs of American art (no. 422). Another important item stolen in the theft is a hand-carved and painted miniature circus parade, made by J. Ellsworth Broadhead and his father over a period of 80 years (no. 417). The set includes animal wagons, camels, elephants, a bandwagon, snake charmer, and others.

Maastricht, The Netherlands

As reported last month, a gallery in Maastricht suffered the theft of nine pictures, works by Jan Brueghel the Younger, Eva Gonzalès, Meindert Hobbema, Camille Pissarro, Pierre Auguste Renoir, David Teniers the Younger, Paul Désiré Trouillebert, and Willem van de Velde the Younger (nos. 293-95, 305, 307, 310, 314-15, 317). IFAR recently received photographs from Interpol, Washington, which are published in this issue.

London, England

Thieves forced upon the front door of Wildenstein & Co. Inc. in London and stole Renoir's *Bouquet of Anemones in a Green Vase* (no. 316). The picture, dated 1901, is valued at \$720,000 and was stolen in April of this year.

Marshalltown, Iowa

A Monet painting was stolen from a community center in Marshalltown, Iowa, where it had been on display for the past twenty-nine years, according to police investigating the case (no. 312). The picture was cut from its frame by the thief while a theater group was rehearsing. Although the painting was attached to an alarm at the police station, the thief had already disappeared when police arrived.

The picture, *Fishing Boats Before the Cliffs at Pourville*, was on loan to the Chamber of Commerce from the Fisher Foundation of Marshalltown.

Cheshire, England

A painting attributed to Antonio Carracci, *Virgin and Child Appearing Before St. Thomas Aquinas*, was stolen from Tatton Park, owned

by the National Trust, in December of last year (no. 323). A reward is being offered, subject to usual conditions.

New York, New York

A New York dealer suffered the theft of 17th-century drawings while he was away from his home (nos. 356-58). The drawings are as follows: Willem van Mieris, *Odysseus Discovered by Nausicaa*, Cornelis Simonsz van der Schalcke, *Landscape*, and Tobias van Haecht, *Landscape*.

Abidjan, Ivory Coast

According to an article published in the February issue of *African Art*, an important Lagoon figure of a drummer was recently reported missing from the Musée National de l'Ivoire Coast (no. 428). The piece is a unique work and was stolen with two other: an Anyi terracotta, and a Dan racing mask. Three pieces are now thought to be in a private collection.

Wirges, West Germany

Police in Germany report the theft of 19th-century statues from a church in Wirges during the night of 9 October 1986 (nos. 394-412). Thieves used scaffolding left by restorers to gain access to the church, stealing the sculpture from a side altar.

St. Gall, Switzerland

Several books and lithographs were stolen from the library and historical museum in St. Gall, 1985, or possibly earlier (nos. 353-54, 359, 373-76, 378-89). Many of the missing prints were signed and have an archival stamp, which may or may not be removed by the thieves. In addition, many of the prints have marks or spots which had been noted in condition reports by the museum and library, thus making the prints identifiable. Anyone seeking further information is urged to contact IFAR.

Bala-Cynwyd, Pennsylvania

A collection of Louis Icart etchings was stolen from a home in Montgomery county (nos. 360-72). Although IFAR does not have ed numbers for the missing prints, police suggest that if someone offers several of the titles listed here, they may originate from this theft and could be identified by the victim.

olen works listed in this publication are
ed under seven main categories—Fine Arts,
rative Arts, Antiquities, Ethnographic
ects, Oriental Art and Miscellaneous. Within
categories, they are further subdivided by
t type and school.

Each listing includes a brief description of
work, the IFAR catalogue number, and the
and place of theft. An asterisk * before the
ogue number means that a photograph of the
a work is available, though not necessarily
ded in this issue. Anyone wishing further
ation on any object should contact IFAR.
Please note that the information contained
ch catalogue entry is supplied by the owner
but IFAR does not accept responsibility for
ccuracy of that information.

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

287 RASCHEN, Henry (1857-1937). *Pomo Indian Boy*. Oil on panel. 30.5 x 17.8 cm. Signed in l/l: "H. Raschen." Inscribed on verso: "Pomo Indian Boy." Also on verso: Christie's stamp, and label from Bartfield Gallery, N.Y. Carries two sun baskets and wears yellow garment. *87.137.1. Duncan Mills, CA. 13 Feb. '87.

288 RASCHEN, Henry (1857-1937). *Pomo Indian Girl*. Oil on panel. 30.5 x 17.8 cm. Signed in l/r: "H. Raschen." Inscribed on verso: "Pomo Indian Girl." Also on verso: Christie's stamp, and label from Bartfield Gallery, N.Y. Dressed in white with colorful headdress. *87.137.2. Duncan Mills, CA. 13 Feb. '87.

American, 20th Century

289 KAHN, Louis (1901-74). *Amalfi Coast, Italy*, 1929. Watercolor on paper. 76.2 x 58.4 cm. Label on verso: Pennsylvania Academy of Art. *87.48. New York, NY. Feb. '87.

290 RYAN, Anne (1889-1954). #444, 1953. Collage. 17.1 x 17.1 cm. *87.116.2. New York, NY. 17 Mar. '87.

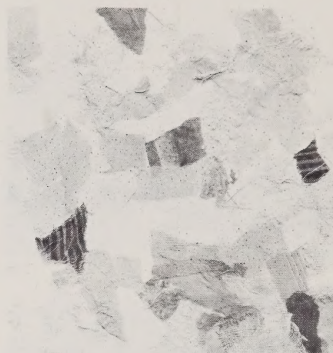
291 Unknown. *Man with a Horse*, 1920. 119.4 x 91.4 cm. *87.101.1. New Rochelle, NY. Jan. '87.

Canadian, 20th Century

292 PLANT, Stafford D. *Triptych: A Kaleidoscope of Color*, 1981. Oil. 91.4 x 61.0 cm., for each panel. Signed. No. 655. *87.134. Vancouver, B.C., Canada. Jul. '85. Reward.

Dutch, 17th Century

293 HOBBEEMA, Meindert (1638-1709). *The Watermill*, 1662. Oil on panel. 59.5 x 84.0 cm. Signed and dated in l/r. *87.99.3. Maastricht, The Netherlands. 16 Feb. '87. Reward.



290



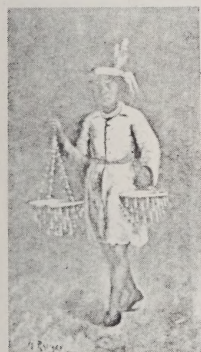
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English, 17th Century

294 VELDE, Willem van de, the Younger (1633-1707). *Dutch Ships*. Oil on canvas. 20.5 x 28.0 cm. *87.99.9. Maastricht, The Netherlands. 16 Feb. '87. *Reward*.

295 VELDE, Willem van de, the Younger (1633-1707). *English Ships*. Oil on canvas. 20.5 x 28.0 cm. Signed in l/r. *87.99.8. Maastricht, The Netherlands. 16 Feb. '87. *Reward*.

European, 17th Century

296 Unknown. *Ascension of Christ*. Oil. 36.7 x 27.6 cm. *87.89.5. Brussels, Belgium. 12 Sept. '86.

297 Unknown. *Descent of the Holy Ghost*. Oil. 36.0 x 27.0 cm. *87.89.6. Brussels, Belgium. 12 Sept. '86.

298 Unknown. *Joseph and the Christ Child Flanked by St. Sebastian and St. Roch*, c. 1635. Oil on canvas, stretched on panel. 75.5 x 73.0 cm. *87.119. Reuthe, Austria. Nov. '85.

299 Unknown. *Portrait of a Young Woman*. Oil on panel. 45.0 x 35.0 cm. *87.89.3. Brussels, Belgium. 12 Sept. '86.

300 Unknown. *Portrait of a Young Woman*. Oil on panel. 45.0 x 35.0 cm. *87.89.8. Brussels, Belgium. 12 Sept. '86.

301 Unknown. *Virgin and Child with St. John the Baptist and St. Elizabeth*. Oil on copper. 22.5 x 17.5 cm. *87.89.2. Brussels, Belgium. 12 Sept. '86.

302 Unknown. *Virgin and Child with St. Joseph and St. John the Baptist*. Oil on copper. 18.2 x 15.5 cm. Inscribed at top: "MONSTRATE [rest of line indistinct]." *87.89.1. Brussels, Belgium. 12 Sept. '86.

European, 19th Century

303 FERAN, W. *Beach Scene*. Oil. 24.5 x 34.7 cm. Signed in l/l. *87.110. London, England. Nov. '86. *Reward*.



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298



Flemish, 17th Century

304 ADRIAENSSEN, Alexander (1587-1661). *Still Life with Birds*. Oil on canvas. 27.0 x 44.0 cm. Signed. *87.126. Hazebruck, France. Jan. '87.

305 BRUEGHEL, Jan, the Younger (1601-178). *Monkeys*. Oil on copper. 9.5 x 7.0 cm. *87.99.1. Maastricht, The Netherlands. 16 Feb. '87. *Reward*.

306 NEEFFS, Pieter, the Elder (1578-1656/61). *Interior of Antwerp Cathedral*. Oil on panel. 26.4 x 41.7 cm. *87.89.4. Brussels, Belgium. 12 Sept. '86.

307 TENIERS, David, the Younger (1610-90). *View of a Village*. Oil on canvas. 67.0 x 101.0 cm. Signed in l/r. *87.99.6. Maastricht, The Netherlands. 16 Feb. '87. *Reward*.

French, 19th Century

308 DELACROIX, Ferdinand Victor Eugène (1798-1863). *Tam O'Shanter Pursued by Witches*, 1849. Oil on canvas. 38.1 x 47.0 cm. *87.105. New York, NY. 3 Nov. '86.

309 FOUBERT, Emile Louis (d. 1910). *Market Scene, Honfleur*, 1902. Oil on panel. 24.0 x 33.0 cm. Signed and dated. 87.130.3. London, England. 1 Jan. '87.

310 GONZALÈS, Eva (1849-83). *Vase of Flowers*. Oil on canvas. 35.0 x 25.0 cm. Signed in l/r: "Eva Gonzales." *87.99.2. Maastricht, The Netherlands. 16 Feb. '87. *Reward*.

311 MATISSE, Henri (1869-1954). *Corsican Landscape (L'Olivier)*. Oil on canvas. 38.0 x 46.0 cm. Signed in l/r: "H. Matisse." *87.127. Bordeaux, France. 29 Jan. '87.



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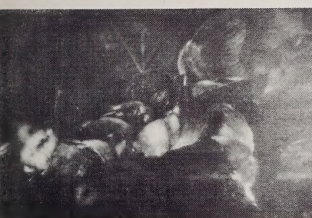
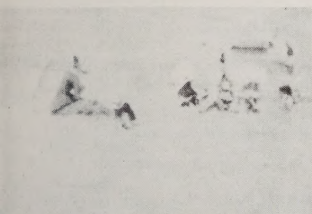


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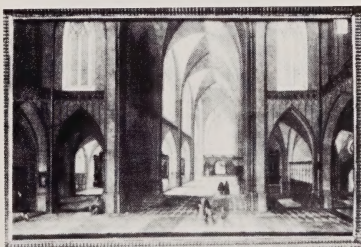
302



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312 MONET, Claude (1840-1926). *Fishing Boats Before the Cliffs at Pourville*, 1882. Oil on canvas. 59.9 x 82.6 cm. Signed in l/l: "Claude Monet." Ref.: Daniel Wildenstein, *Claude Monet* (Paris: La Bibliothèque des Arts, 1979), vol. II, p. 86, no. 786. *87.131. Marshalltown, IO. 19 Mar. '87.

313 MOREAU, Gustave (1826-98). *Odysseus Recognized by his Childhood Nurse*. Signed. Inv. no. 15 795. *87.72. Paris, France. 27 Nov. '86.

314 PISSARRO, Camille (1830-1903). *Banks of the Seine at Bougival*, 1871. Oil on canvas. 27.0 x 40.0 cm. Signed in l/r: "C. Pissarro." Signed and dated in l/l (indistinct). *87.99.4. Maastricht, The Netherlands. 16 Feb. '87. *Reward*.

315 RENOIR, Pierre Auguste (1841-1919). *The Clearing*. Oil on canvas. 30.7 x 29.0 cm. Signed in l/l. *87.99.5. Maastricht, The Netherlands. 16 Feb. '87. *Reward*.

316 RENOIR, Pierre Auguste (1841-1919). *Bouquet of Anemones in a Green Vase*, 1901. Oil on canvas. 41.0 x 32.7 cm. Signed in l/r: "Renoir." *87.135. London, England. 4 Apr. '87.

317 TROUILLEBERT, Paul Désiré (1829-1900). *Fisherman Near a Watermill*. Oil on canvas. 46.0 x 62.0 cm. Signed in l/r. Picture cut from its frame during theft. *87.99.7. Maastricht, The Netherlands. 16 Feb. '87. *Reward*.



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French, 20th Century

318 ADRION, Lucien (1889-1953). *Epsom Derby*, 1927. Oil on canvas. 74.0 x 93.0 cm. Signed. *87.130.1. London, England. 1 Jan. '87.

319 CHAGALL, Marc (1887-1985). *Bird and Bouquet*. Gouache on paper. 62.2 x 49.5 cm. *87.117. Scottsdale, AZ. 30 Jan. '87. *Reward*.

320 CHAGALL, Marc (1887-1985). *Portrait of the Actress Anna Held*. Watercolor. Signed in l/l: "Chagall/Marc." *87.125. Munich, West Germany. 27 Nov. '86. *Reward*.

321 MARCHAND, André (1877-1951). *Head of Monsieur Menier, Villiers Forest*. Oil on canvas. 106.0 x 161.0 cm. Signed and dated *87.130.2. London, England. 1 Jan. '87.

Italian, 16th Century

322 MAGISTRIS, Giovanni Andrea de, Attributed to. *Virgin and Child*. Fresco. 180.0 x 190.0 cm. *87.109. Muccia, Italy. Theft date unknown.



318



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321



Italian, 17th Century

323 CARRACCI, Antonio-Marziale, Attributed to (1583-1618). *Virgin and Child Appearing Before St. Thomas Aquinas*. Oil on metal. 31.8 x 24.1 cm. *87.115. Cheshire, England. 22 Dec. '86. *Reward*.

324 PORPORA, Paolo (1617-73). *Two Pigeons*. Oil. 36.0 x 47.0 cm. 87.87.27. Naples, Italy. 18 Jun. '85.

Italian, 19th Century

325 BATTAGLIA, Domenico (b. 1846). *A Lamb*. Oil. 24.0 x 18.0 cm. 87.87.25. Naples, Italy. 18 Jun. '85.

326 CARELLI, Consalve (1818-1900). *Margellina in the 19th Century*. Oil on panel. 29.0 x 39.0 cm. 87.87.23. Naples, Italy. 18 Jun. '85.

327 FABBI, Fabio (b. 1861). *Arab Trick*. Oil on canvas. 25.0 x 30.0 cm. 87.87.21. Naples, Italy. 18 Jun. '85.

328 LIGATA, Augusto. *Woman's Head*. Oil on canvas and distemper on cardboard. 40.0 x 28.0 cm. *87.87.4. Naples, Italy. 18 Jun. '85.

329 LIGATA, Augusto. *Young Peasant Asleep*. Oil. 17.0 x 13.0 cm. Signed in l/r. *87.87.5. Naples, Italy. 18 Jun. '85.

330 MANCINI, Antonio (1852-1930). *Priest Seated, Holding a Closed Umbrella*. Oil on canvas. Signed in l/l. *87.87.3. Naples, Italy. 18 Jun. '85.

331 MIGLIARO, Vincenzo (1858-1938). *The Market*. Oil on canvas. 47.0 x 33.0 cm. Signed in l/r: "Migliaro." *87.87.2. Naples, Italy. 18 Jun. '85.



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332 MORELLI, Domenico (1826-1901). *Face of a Bearded Man*. Oil on canvas. 47.0 x 33.0 cm. 87.87.7. Naples, Italy. 18 Jun. '85.

333 MORELLI, Domenico (1826-1901). *Seated Arab*. Watercolor. 30.0 x 32.0 cm. 87.87.19. Naples, Italy. 18 Jun. '85.

334 PALIZZU, Filippo (1818-99). *Lily the Dog*. Oil on canvas. 39.0 x 25.0 cm. Signed in l/r. *87.87.1. Naples, Italy. 18 Jun. '85.

335 PRATELLA, Attilio (1856-1932). *Landscape on the Island of Capri*. Oil on cardboard. 21.0 x 17.0 cm. 87.87.12. Naples, Italy. 18 Jun. '85.

336 SCOPETTA, Pietro (1863-1920). *A Parisian*. Oil on panel. 24.0 x 36.0 cm. 87.87.20. Naples, Italy. 18 Jun. '85.

337 SMARGIASSI, Gabriele (1798-1882). *Landscape with Tower*. Oil on panel. 22.0 x 29.0 cm. 87.87.9. Naples, Italy. 18 Jun. '85.

Italian, 20th Century

338 VILLANI, Gennaro (1885-1948). *Oak Tree with a Seated Monk*. Pastel on cardboard. 40.0 x 48.0 cm. 87.87.8. Naples, Italy. 18 Jun. '85.

339 VITI, Eugenio (b. 1881). *Landscape with Washerwoman*. Oil on canvas. 40.0 x 50.0 cm. 87.87.10. Naples, Italy. 18 Jun. '85.

Spanish, 20th Century

340 LLORÉNS, Francisco (1874-1948). *View of Rome*, 1903. Oil on panel. 17.0 x 25.0 cm. *87.104.1. Stratford, CT. 19 Feb. '87.

341 LLORÉNS, Francisco (1874-1948). *View of Rome*, 1903. Oil on panel. 17.0 x 25.0 cm. *87.104.2. Stratford, CT. 19 Feb. '87.



334



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342

Prints, Drawings

American, 20th Century

342 STELLA, Joseph (1879-1946). *Thistles*, 1919. Silverpoint and crayon. 35.6 x 28.6 cm. *87.116.1. New York, NY. 17 Mar. '87.

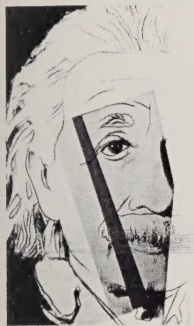
343 WARHOL, Andy (1930-87). *Albert Einstein*, 1980. Silkscreen. Eight screens, nine colors. 101.6 x 81.3 cm. Signed. No. 49/200. Copyright of artist and publisher and chop mark of printer on print. Serigraphy by Rupert Jasen Smith, 177 Duane Street, New York City. Publishers: Ronald Feldman Fine Arts, Inc., New York City and Jonathan A. Editions, Tel-Aviv, Israel. *87.114.4. Chicago IL. 1987.

344 WARHOL, Andy (1930-87). *Franz Kafka*, 1980. Silkscreen. Nine screens, eleven colors. 101.6 x 81.3 cm. Signed. No. 49/200. Copyright of artist and publisher and chop mark of printer on print. Serigraphy by Rupert Jasen Smith, 177 Duane Street, New York City. Publishers: Ronald Feldman Fine Arts, Inc., New York City and Jonathan A. Editions, Tel-Aviv, Israel. *87.114.7. Chicago IL. 1987.

345 WARHOL, Andy (1930-87). *George Gershwin*, 1980. Silkscreen. Eight screens, thirteen colors. 101.6 x 81.3 cm. Signed. No. 49/200. Copyright of artist and publisher and chop mark of printer on print. Serigraphy by Rupert Jasen Smith, 177 Duane Street, New York City. Publishers: Ronald Feldman Fine Arts, Inc., New York City and Jonathan A. Editions, Tel-Aviv, Israel. *87.114.6. Chicago IL. 1987.

346 WARHOL, Andy (1930-87). *Gertrude Stein*, 1980. Silkscreen. Nine screens, twelve colors. 101.6 x 81.3 cm. Signed. No. 49/200. Copyright of artist and publisher and chop mark of printer on print. Serigraphy by Rupert Jasen Smith, 177 Duane Street, New York City. Publishers: Ronald Feldman Fine Arts, Inc., New York City and Jonathan A. Editions, Tel-Aviv, Israel. *87.114.10. Chicago, IL. 1987.

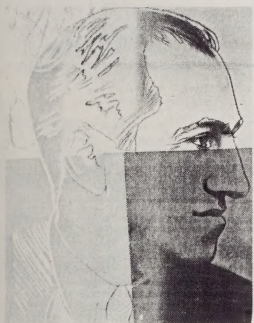
347 WARHOL, Andy (1930-87). *Golda Meir*, 1980. Silkscreen. Six screens, ten colors. 101.6 x 81.3 cm. Signed. No. 49/200. Copyright of artist and publisher and chop mark of printer on print. Serigraphy by Rupert Jasen Smith, 177 Duane Street, New York City. Publishers: Ronald Feldman Fine Arts, Inc., New York City and Jonathan A. Editions, Tel-Aviv, Israel. *87.114.9. Chicago, IL. 1987.



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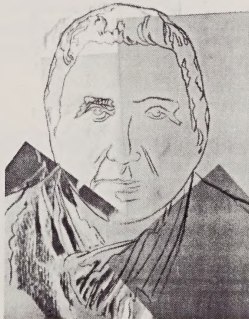


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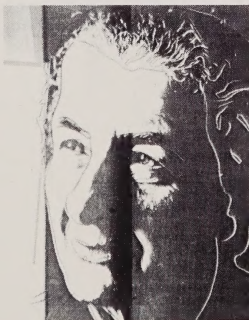
348 WARHOL, Andy (1930-87). *Louis Brandeis*, 1980. Silkscreen. Six screens, eleven colors. 101.6 x 81.3 cm. Signed. No. 49/200. Copyright of artist and publisher and chop mark of printer on print. Serigraphy by Rupert Jasen Smith, 177 Duane Street, New York City. Publishers: Ronald Feldman Fine Arts, Inc., New York City and Jonathan A. Editions, Tel-Aviv, Israel. *87.114.2. Chicago, IL. 1987.

349 WARHOL, Andy (1930-87). *Martin Buber*, 1980. Silkscreen. Eight screens, ten colors. 101.6 x 81.3 cm. Signed. No. 49/200. Copyright of artist and publisher and chop mark of printer on print. Serigraphy by Rupert Jasen Smith, 177 Duane Street, New York City. Publishers: Ronald Feldman Fine Arts, Inc., New York City and Jonathan A. Editions, Tel-Aviv, Israel. *87.114.3. Chicago, IL. 1987.

350 WARHOL, Andy (1930-87). *The Marx Brothers*, 1980. Silkscreen. Fifteen screens, twenty-one colors. 101.6 x 81.3 cm. Signed. No. 49/200. Copyright of artist and publisher and chop mark of printer on print. Serigraphy by Rupert Jasen Smith, 177 Duane Street, New York City. Publishers: Ronald Feldman Fine Arts, Inc., New York City and Jonathan A. Editions, Tel-Aviv, Israel. *87.114.8. Chicago, IL. 1987.



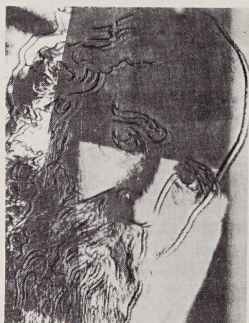
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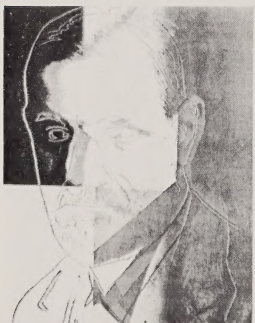
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351 WARHOL, Andy (1930-87). *Sarah Bernhardt*, 1980. Silkscreen. Seven screens, twelve colors. 101.6 x 81.3 cm. Signed. No. 49/200. Copyright of artist and publisher and chop mark of printer on print. Serigraphy by Rupert Jasen Smith, 177 Duane Street, New York City. Publishers: Ronald Feldman Fine Arts, Inc., New York City and Jonathan A. Editions, Tel-Aviv, Israel. *87.114.1. Chicago, IL. 1987.

352 WARHOL, Andy (1930-87). *Sigmund Freud*, 1980. Silkscreen. Eight screens, eleven colors. 101.6 x 81.3 cm. Signed. No. 49/200. Copyright of artist and publisher and chop mark of printer on print. Serigraphy by Rupert Jasen Smith, 177 Duane Street, New York City. Publishers: Ronald Feldman Fine Arts, Inc., New York City and Jonathan A. Editions, Tel-Aviv, Israel. *87.114.5. Chicago, IL. 1987.



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Austrian, 19th Century

353 Salzburg School. *View from a Hunter's Lodge at Grünenstein*. 15.8 x 28.1 cm. (upper part of border cut off). Title inscribed below: "Die Aussicht beym Schiesshüttlein zu Grünenstein." Fall foliage. *87.112.3. St. Gall, Switzerland. 1985.



353

354 Salzburg School. *View from a Stone Table of the Buchberg*. Copper-plate engraving. 16.4 x 28.0 cm. (for the image). Title inscribed below: "Die Aussicht beym steinernen Tisch auf dem Buchberg." Inscribed on border: "im Doppel." Black and white engraving. *87.112.7. St. Gall, Switzerland. 1985.

Austrian, 20th Century

355 KOKOSCHKA, Oskar (1886-1980). *Seated Girl*. Crayon. Black crayon on yellow ground. 21.0 x 35.0 cm. Initialed in l/r: "OK." *87.120. Vienna, Austria. 23 Dec. '86.



354

Dutch, 17th Century

356 MIERIS, Willem van (1662-1747). *Odysseus Discovered by Nausicaa*, 1692. Plumbago on vellum. 14.4 x 18.2 cm. Signed and dated. Provenance: Baron W.A. van Ittersum, Holland, Dr. C. Hofstede de Groot, Holland, until 1931. *87.133.1. New York, NY. Oct. '86.

357 SCHALCKE, Cornelis Simonsz van der (1611-71). *Landscape*. Black chalk on white paper. 16.5 x 29.5 cm. Provenance: Boehm Collection, Vienna. *87.133.2. New York, NY. Oct. '86.



355

Flemish, 16th Century

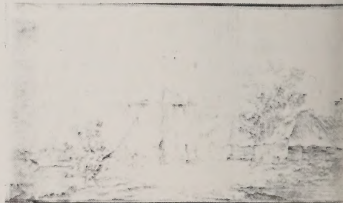
358 HAECHT, Tobias van (1561-1631). *Landscape*. Pen and brown ink. 16.3 x 21.0 cm. *87.133.3. New York, NY. Oct. '86.

French, 18th Century

359 NÉE, François Denis (1732-1817) for the engraving and PERIGNON for the drawing. *View of St. Gall, from the Chemin de Zurich, Near the Small Church of the Reformed*. Copper-plate engraving. 24.6 x 36.3 cm. Title inscribed below: "VUE DE LA VILLE DE SAINT-GALL/prise du Chemin de Zurich, près de la petite Eglise des Reformés." Black and white engraving. *87.112.9. St. Gall, Switzerland. 1985.



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French, 20th Century

360 ICART, Louis (1888-1950). *Fall*, 1928. Etching and drypoint. 22.9 x 16.5 cm. Signed. *87.113.6. Bala-Cynwyd, PA. 22 Feb. '87.

361 ICART, Louis (1888-1950). *Flying Butterfly (Papillon I)*, 1936. Etching and drypoint. 17.8 x 22.9 cm. Signed in l/r. *87.113.3. Bala-Cynwyd, PA. 22 Feb. '87.

362 ICART, Louis (1888-1950). *Leda*, 1934. Etching and drypoint. 53.3 x 78.7 cm. Signed. *87.113.1. Bala-Cynwyd, PA. 22 Feb. '87.

363 ICART, Louis (1888-1950). *Love's Blossom*, 1937. Etching and drypoint. 43.2 x 63.5 cm. Signed. *87.113.9. Bala-Cynwyd, PA. 22 Feb. '87.

364 ICART, Louis (1888-1950). *Modern Eve (Modele II)*, 1933. Etching and drypoint. 55.9 x 41.3 cm. Signed. *87.113.13. Bala-Cynwyd, PA. 22 Feb. '87.

365 ICART, Louis (1888-1950). *My Model*, 1932. Etching and drypoint. 53.3 x 41.9 cm. Signed. *87.113.8. Bala-Cynwyd, PA. 22 Feb. '87.

366 ICART, Louis (1888-1950). *Open Wings (Papillon II)*, 1936. Etching and drypoint. 17.8 x 22.9 cm. Signed. *87.113.11. Bala-Cynwyd, PA. 22 Feb. '87.

367 ICART, Louis (1888-1950). *The Poem*, 1928. Etching and drypoint. 45.7 x 55.9 cm. Signed. *87.113.2. Bala-Cynwyd, PA. 22 Feb. '87.



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368 ICART, Louis (1888-1950). *The Sofa*, 1937. Etching and drypoint. 43.2 x 63.5 cm. Signed. *87.113.10. Bala-Cynwyd, PA. 22 Feb. '87.

369 ICART, Louis (1888-1950). *Spring*, 1928. Etching and drypoint. 22.9 x 16.5 cm. Signed. *87.113.4. Bala-Cynwyd, PA. 22 Feb. '87.

370 ICART, Louis (1888-1950). *Summer*, 1928. Etching and drypoint. 22.9 x 16.5 cm. Signed. *87.113.5. Bala-Cynwyd, PA. 22 Feb. '87.

371 ICART, Louis (1888-1950). *Winter*, 1928. Etching and drypoint. 22.9 x 16.5 cm. Signed. *87.113.7. Bala-Cynwyd, PA. 22 Feb. '87.

372 ICART, Louis (1888-1950). *Woman on Wings (Papillon III)*, 1936. Etching and drypoint. 17.8 x 22.9 cm. Signed. *87.113.12. Bala-Cynwyd, PA. 22 Feb. '87.

German, 18th Century

373 WIZANI, Friedrich (1770-1835). *View of St. Gall*. Etching. 42.8 x 55.8 cm. Inv. no. 13468 K. *87.112.19. St. Gall, Switzerland. 1985.

German, 19th Century

374 KELLER, J. *Sargans Seen From the Rhine Side*. Copper-plate engraving. 16.6 x 20.8 cm. Title inscribed below: "Sargans/von der Rheinseite." Black and white engraving. *87.112.5. St. Gall, Switzerland. 1985.

375 KELLER, J., Attributed to. *Sargans from the Wallenstatter Side*. Copper-plate engraving. 16.6 x 21.0 cm. Signed in pencil in l/l: Keller. Title inscribed below: "Sargans/von der Wallenstatter Seite." Black and white engraving. *87.112.6. St. Gall, Switzerland. 1985.

376 SCHEIFFELE, J. *View of Altstätten*. Lithograph. 39.5 x 42.2 cm. Title inscribed below: "Ansicht von Altstaetten/mit einigen der interessantesten Parthien des obern Rheintals./Der Rheintalschen Gesellschaft gewidmet von dem Verleger." Central scene is Altstätten and surrounding scenes are labeled in German. *87.112.1. St. Gall, Switzerland. 1985.



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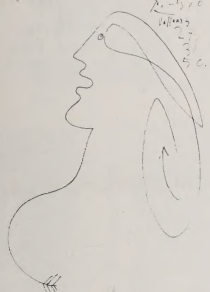


375



376

POUR ANTONELLO TROMBADORI



377



378



379



380

Spanish, 20th Century

377 PICASSO, Pablo (1881-1973). *Profile of a Woman*, 1950. Pen and ink. 26.0 x 21.0 cm. Signed and dated in u/r: "Picasso/Vallauris/27./3./50." Inscribed at top: "POUR ANTONELLO TROMBADORI." Inscribed on back: Vallauris, 27.3.50. *87.128. Toronto, Ont., Canada. 22 Dec. '86.

Swiss, 19th Century

378 FEDERLE, Aegidius (1810-76). *View of St. Gall*. Lithograph in three colors. 47.0 x 62.1 cm. Inv. no. 13463. *87.112.18. St. Gall, Switzerland. 1985.

379 ISENRING, Johann Baptist (1796-1860). *The Castle Bürglen*. Aquatint. 14.5 x 19.9 cm. Title inscribed below: "Schloss Bürglen." Black and white engraving. *87.112.13. St. Gall, Switzerland. 1985.

380 ISENRING, Johann Baptist (1796-1860). *Mossnang*. Aquatint. 12.8 x 19.8 cm. Title inscribed below: "Mossnang." *87.112.12. St. Gall, Switzerland. 1985.

381 ISENRING, Johann Baptist (1796-1860). *Panorama of St. Gall, from the St. Lawrence Tower* (two parts). Colored aquatint. 35.8 x 141.8 cm. Title inscribed above: "PANORAMA VON ST. GALLEN/von St. Laurentzentrum aufgenommen." Inv. no. 13002. *87.112.16. St. Gall, Switzerland. 1985.

382 ISENRING, Johann Baptist (1796-1860). *Upper Lake Constance with its Surroundings*. Colored aquatint. 9.5 x 45.3 cm. Title inscribed below: "DER OBERE BODENSEE MIT SEINER UMGEBUNG." *87.112.15. St. Gall, Switzerland. 1985.

383 ISENRING, Johann Baptist (1796-1860). *View of St. Gall and its Nearer Surroundings*. Colored aquatint. 41.6 x 53.2 cm. Inv. no. 8397. Central scene inscribed below as follows: "St. Gallen. Von St. Peter u. Paul gegen den Sentis aufgenommen. Prise de St. Pierre et Paul contre le sentis. J.B. Isenring del et sc." Surrounding scenes are labeled in German and French. *87.112.17. St. Gall, Switzerland. 1985.

384 ISENRING, Johann Baptist, Published by (1796-1860). *View of St. Gall and the Interior of the City*. Aquatint. 41.6 x 53.6 cm. Central scene inscribed as follows: "St. Gallen/Vom Rosenberg gegen dem Freudenberg aufgenommen/Prise du Rosenberg vers le Freudenberg./J.B. Isenring del. et sc." Surrounding scenes are labeled in German and French. *87.112.10. St. Gall, Switzerland. 1985.



381



382



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384



384

385 ISENRING, Johann Baptist (1796-1860). *View of St. Gall with its Surroundings*. Aquatint. 16.5 x 71.8 cm. Title inscribed below: "Ansicht der Stadt St. Gallen mit deren Umgebung." Black and white engraving. *87.112.14. St. Gall, Switzerland. 1985.

386 ISENRING, Johann Baptist (1796-1860). *Wessen*, 1833. Aquatint. 15.0 x 20.5 cm. (for the image). Title inscribed below: "Wessen." Black and white engraving. *87.112.8. St. Gall, Switzerland. 1985.

387 SALATHÉ, Frédéric (1793-1860) for the engraving and SCHMIDT for the drawing. *Haldenstein Ruin near Ragatz*. Colored aquatint. 30.5 x 37.5 cm. (paper). Approx. 18.3 x 28.2 cm. for the image. *87.112.2. St. Gall, Switzerland. 1985.

388 SALATHÉ, Frédéric (1793-1860) for the engraving and SCHMIDT for the drawing. *The Rhine Valley with a View of Lake Constance*. Colored aquatint. 18.3 x 28.2 cm. (paper) and 41.0 x 20.5 cm. for the image. *87.112.4. St. Gall, Switzerland. 1985.

389 Unknown. *View of St. Gall and its Surroundings*. Aquatint. Approx. 31.5 x 48.0 cm. Title inscribed below: "Ansicht der Stadt St. Gallen mit ihrer Umgebung. Von Mittag (Südwest) Standpunkt [sic] auf der Bernek." *87.112.11. St. Gall, Switzerland. 1985.



385



386



388



389



390



391

Sculpture

Australian, 19th Century

390 MACKENNAL, Sir Bertram (1863-1931). *Diana Wounded*, 1905. Bronze. Ht. 37.0 cm. Signed and dated. *87.103. New York, NY. Feb. '87.

Austrian, 17th Century

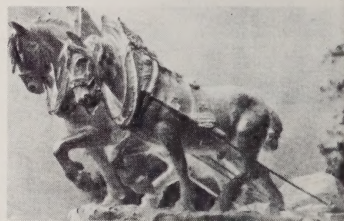
391 Unknown. *Virgin and Child*. Wood. 87.0 x 54.0 cm. *87.123. Breitenau, Austria. 2 Feb. '87.

Austrian, 19th Century

392 GORNIK, Friedrich. *Draught Horses*. Bronze. Approx. 60.0 x 30.0 x 30.0 cm. Unique. *87.122. Kirchschlag, Austria. 2 Jan. '87.

Canadian, 20th Century

393 BARRETT, Kathleen. *Wolf*. Bronze with brown patina. 12.7 x 15.2 cm. No. 1/9. 87.129. Montreal, Que., Canada. 9 Jan. '87.



392



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401

German, 19th Century

394 Unknown. *Adoration of the Magi*, late 19th century. Wood. Approx. ht. 45.0 cm.
*87.124.12. Wirges, West Germany.
9 Oct. '86.

395 Unknown. *Figure of Christ*, late 19th century. Wood. Approx. ht. 90.0 cm.
*87.124.14. Wirges, West Germany.
9 Oct. '86.

396 Unknown. *Holy Figure*, 1891. Wood. Approx. ht. 38.0 cm. Holds a rosary.
*87.124.17. Wirges, West Germany.
9 Oct. '86.

397 Unknown. *Pope Urban*, late 19th century. Wood. Approx. ht. 50.0 cm. Wears crown, holds staff in his right hand and book in his left. *87.124.7. Wirges, West Germany.
9 Oct. '86.

398 Unknown. *A Saint*, late 19th century. Wood. *87.124.9. Wirges, West Germany.
9 Oct. '86.

399 Unknown. *St. Anthony of Padua*, 1891. Wood. Approx. ht. 112.0 cm. Fish at his feet.
*87.124.18. Wirges, West Germany.
9 Oct. '86.

400 Unknown. *St. Bartholomew*, late 19th century. Wood. Approx. ht. 60.0 cm. Holds knife in his right hand. *87.124.3. Wirges, West Germany. 9 Oct. '86.

401 Unknown. *St. Francis*, 1891. Wood. Approx. ht. 112.0 cm. Stigmata on his hands, holds book in his right hand and a cross in his left. *87.124.19. Wirges, West Germany.
9 Oct. '86.

402 Unknown. *St. Jerome*, late 19th century. Wood. Approx. ht. 50.0 cm. Wears wide-brimmed hat and holds open book in his right hand. *87.124.8. Wirges, West Germany.
9 Oct. '86.

403 Unknown. *St. John the Evangelist*, late 19th century. Wood. Approx. ht. 60.0 cm. Holds chalice in his left hand. *87.124.4. Wirges, West Germany. 9 Oct. '86.

404 Unknown. *St. Joseph*, late 19th century. Wood. Approx. ht. 60.0 cm. Holds carpenter's angle in his right hand. *87.124.1. Wirges, West Germany. 9 Oct. '86.

405 Unknown. *St. Joseph with the Christ Child*, late 19th century. Wood. Approx. ht. 130.0 cm. *87.124.15. Wirges, West Germany.
9 Oct. '86.



402



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406 Unknown. *St. Jude*, late 19th century. Wood. Approx. ht. 50.0 cm. Holds book in his right hand and a club in his left. *87.124.6. Wirges, West Germany. 9 Oct. '86.

407 Unknown. *St. Paul*, late 19th century. Wood. Approx. ht. 60.0 cm. Holds book in his left hand. *87.124.10. Wirges, West Germany. 9 Oct. '86.

408 Unknown. *St. Peter*, late 19th century. Wood. Approx. ht. 60.0 cm. Holds book in his right hand and a key in his left. *87.124.11. Wirges, West Germany. 9 Oct. '86.

409 Unknown. *St. Sebastian Dressed in Armor*, late 19th century. Wood. Approx. ht. 85.0 cm. Holds sword in his left hand and an arrow in his right. *87.124.13. Wirges, West Germany. 9 Oct. '86.

410 Unknown. *St. Thomas*, late 19th century. Wood. Approx. ht. 50.0 cm. Holds a cross in his right hand and a book in his left. *87.124.5. Wirges, West Germany. 9 Oct. '86.

411 Unknown. *Virgin and Child*, late 19th century. Wood. Approx. ht. 60.0 cm. Holds scepter in her right hand. *87.124.2. Wirges, West Germany. 9 Oct. '86.

412 Unknown. *Virgin Mary*, 1891. Wood. Approx. ht. 38.0 cm. Holds a heart. *87.124.16. Wirges, West Germany. 9 Oct. '86.



410



411



412

Decorative Arts

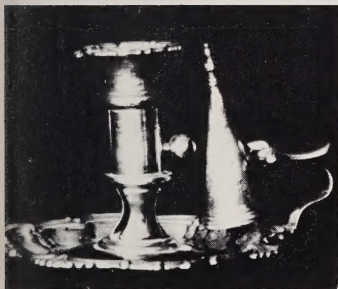
Candlesticks, Candelabra, Lamps

413 *Easter Candlestick*, c. 1700. Dark oak with traces of polychrome. Ht. 115.0 cm., excluding bracket. Inv.no. M215581. *87.56. Stavelot, Belgium. 31 Mar. '86.

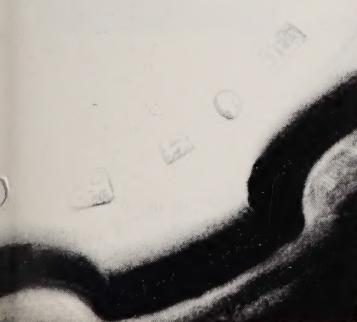
414 S & W Co. Candlestick, Snuffer and Tray. Sterling silver. Ht. candlestick 10.2 cm., diam. tray 15.2 cm. Hallmarks: S & W Co., lion facing left, profile of a woman's head, and capital letter U with a crown. *87.102.1-3. Franklin Lakes, NJ. Jan. '87.



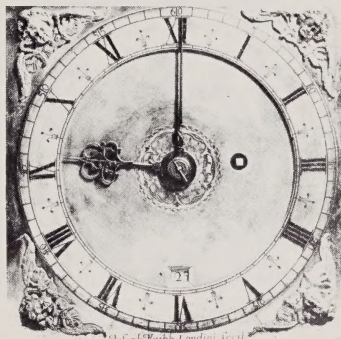
413



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415



415 detail of dial

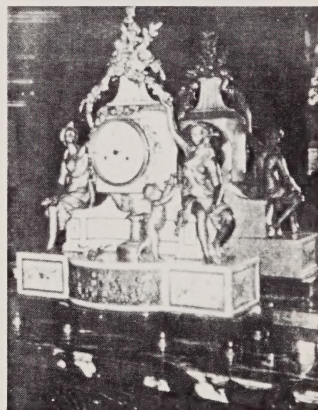


415 detail of backplate

Clocks, Timepieces, Watches

415 KNIBB, Joseph. English, 17th century. *Bracket Clock*, 1671-73. Ebonized case, four brass feet. Ht. 61.0 cm. Signed on dial and backplate. Museum no. 486'1953. Brass feet in the form of eagles. Foliate dome of pierced brass on which are four eagles and surmounted by a putto riding a lion. Rectangular brass dial with matted center. Silver chapter ring with Roman numerals and below is inscribed: "Joseph Knibb Londini fecit." Backplate engraved with flowers and a horse and rider, over which is inscribed: "Joseph Knibb Londini fecit." 8-day movement with 2 bells. Black and gold plinth, golden putto at each corner. *87.107. Leicester, England. 10 Feb. '87.

416 *Louis XVI Pendulum Clock*. Black marble base, body of white marble, gilded bronze. Base sits on six round feet (four missing). White marble body of clock with small panels decorated with painted floral design (partially worn). Two seated female figures flank the dial, holding a garland. Small putto offers flowers to figure to right of dial. *87.138. Paris, France. 7 Dec. '86. *Reward*.



416



417



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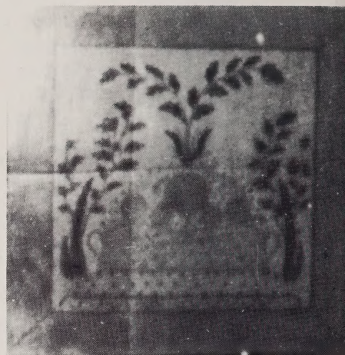
417



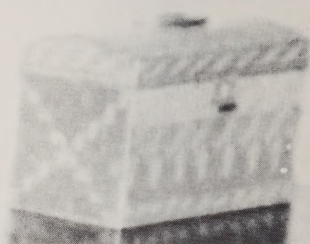
417

Folk Art

417 BROADHEAD, J. Ellsworth. American, 19th-20th century. *Hand-Carved and Painted Miniature Circus Parade*, 1887-1967. Pieces carved in Trenton, N.J., by J. Ellsworth Broadhead and his father over a period of 80 years. The pieces are as follows: five animal wagons approx. 15.2 x 20.3 cm. (exclusive of hitches), pulled by teams of fully-rigged horses with drivers, the animals are lions (with lion tamer), kangaroos, llamas, mountain goats and black leopards; gilt chariot carved in relief with animals and a carved canopy—there are six band members riding in the chariot, which is pulled by six horses; mirrored and gilt bandwagon with eleven band members, pulled by four horses; red, white and blue steam calliope, complete with boiler and pulled by four horses, with Wild Man of Borneo stoker, "Rastus" cymbal player in orange suit, and calliope player in top hat and tails; nine elephants, including "Baby;" four camels; thirty-six spectators, including a three-boy baseball team, policeman, paper boy, children with balloons, boys with fishing poles, adults, and two men on a park bench (figures range in size from 5.1-7.6 cm.); clown with broom and donkey, and clown riding donkey backwards; four mounted figures—two men, and two women riding sidesaddle; two "Arab" animal handlers; mounted female figure playing trumpet; saddle blanket has "THE ELZY SHOW" printed on it; circus manager in brown suit in open carriage pulled by two horses; figures of American Eagle & Goddess of Liberty, designed to ride on top of the mountain goat wagon (thieves dropped "Uncle Sam" figure, leaving it behind; two wagon drivers were also left behind); and figures of female snake charmer with snake and strong man with barbells. *87.132.2. Hopewell, NJ. 21 Mar. '87. *Reward*.



418



419



420

Furniture, Accessories

418 American. *New England Painted Document Box*. Approx. 15.2 x 33.0 x 33.0 cm. Yellow ground. Sides decorated with red swags and tassels. Top decorated with wide red border, red basket of fruit surrounded by stylized black trees. *87.132.5. Hopewell, NJ. 21 Mar. '87. *Reward*.

419 American. *Red Tin Domed-top Document Box*. Tin box, brass hepplewhite handle. Decorated with stylized design in strong yellow and cream. *87.132.6. Hopewell, NJ. 21 Mar. '87. *Reward*.

420 American, 18th century. *New York State Sackback Windsor Chair*, c. 1790. Wood, painted blue-green over bottle green. Saddle seat branded: "M. Rogers." Strongly turned and raked tall legs. Completely original. *87.132.4. Hopewell, NJ. 21 Mar. '87. *Reward*.

421 American, 18th century. *Philadelphia Lowback Windsor Chair*, c. 1760. Wood. Blunt-arrow feet and Queen Anne stretcher. Small repair to right hand hold. One rod replaced. *87.132.3. Hopewell, NJ. 21 Mar. '87. *Reward*.

422 American, 19th century. *Schwaben Creek (Mahantango Valley) Four-Drawer Decorated Chest*, 1831. Wood. 110.5 x 109.2 x 54.2 cm. Decorator B. Decoration on green ground, including rosettes, rays, cartouche, stars, birds, hearts, and flowers. Feet are missing. *87.132.1. Hopewell, NJ. 21 Mar. '87. *Reward*.



422



423



421



424

Icons

423 *Annunciation*. Oil on panel. 31.0 x 24.5 cm. *87.89.7. Brussels, Belgium. 12 Sept. '86.

Liturgical Objects

424 *Reliquary of St. Roch*, 1674. Silver. Ht. 18.0 cm. *87.136. Moutier d'Ahun, France. 2 May '73.

Objects of Art

425 Box, early 17th century. Marquetry and ivory inlay. *87.111. Poligny, France. Jan. '87.

Rugs, Carpets,

426 Kirman-Laver. Persian. Carpet, c. 1920. 231.0 x 140.0 cm. *87.121. Tulln, Austria. 3 Dec. '86.



425



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Pre-Columbian

427 MOCHICA (A.D. 400-1000). *Stirrup Bird Jar Whistle*. Ceramic. Approx. 20.3 x 22.9 cm. *87.118. Stolen in transit between Amsterdam, The Netherlands and Philadelphia, PA. Jan. '87.



427

African

428 LAGOON. *Figure Representing a Drummer*. Unique. *87.108. Abidjan, Ivory Coast. 1985 or earlier.



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